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MISS HILDA WILSON.

By reason of long association with the musical societies of Gloucester, Miss Hilda Wilson has generally been regarded as a native of that city, yet, as a matter of fact, she was born in a place a little farther west, in the neighbouring town of Monmouth. From infancy music was ever in attendance upon her, her father being a professor of the art. Possessing considerable talent, Mr. Wilson's services were held in such request as to necessitate his removal to the cathedral city, the centre of the district in which he practised his calling. Whatever may have been the advantage accruing to him personally, it is certain that the change of residence afforded his young daughter many more educational privileges, as far at least as art was concerned, than her birth-place could by any possibility have furnished. There was the cathedral, a glorious symphony in stone, to which she could daily resort to listen "to the full-voiced quire, in service high and anthems clear." Besides, there was the Choral Society where she, as time advanced, could take part in rehearsing choruses of the great masters. Now this society opened up a way for her first appearance in public, for at one of its concerts, Hilda Wilson, a girl of fourteen years of age, first sang before a general audience. The promise of childhood was realised, for her success was great and decided. Friends and patrons began to declare that ere long she would be found amongst the great singers of the triennial festival. To prepare for such an honour, she came in 1879 to London to study at the Royal Academy of Music, where she was instructed in the art of singing by Mr. William Shakespeare. A year after she was permitted to enter upon public duties, and consequently was enabled to accept the offer of an engagement as one of the contralto soloists at the Gloucester Festival of 1880. But the great favour with which she was received did not blind her to the need of further tuition. Returning to the Academy, she prosecuted her studies with so much zeal as to win the "Westmoreland Scholarship," two years in succession, besides obtaining the "Parepa-Rosa Gold Medal," together with the silver and bronze medals awarded at annual examinations of the institution. Upon leaving in 1882, she was elected an "Associate" of the Academy. In 1883 Miss Wilson again sang as second contralto at the Gloucester Festival, and in the year following, served in the same capacity at the Worcester "Music Meeting." In 1887 she was, however, engaged as principal contralto at the Norwich Festival, and during the past year appeared as leading contralto at the Lincoln, Gloucester, and Leeds festivals. At important concerts both in London and the provinces, the name of Hilda Wilson is very often found in the programme. Her high position as an artist has been gained by rare charm of voice, combined with sound musicianship, and, it should be added, amiability of disposition has not only won her private friendships, but also secured general esteem and goodwill.

CURRENT NOTES.

SPOHR's oratorio, *The Last Judgment*, was given at St. Paul's Cathedral on Tuesday evening, the 3rd ult., when a full orchestra, led by Mr. Val Nicholson, assisted the choir in the interpretation of music thoroughly appropriate in subject and treatment to the season of Advent. When written, in 1826, this beautiful work

obtained immediate recognition and European fame; it is now, however, but seldom heard in concert rooms. For many years it was periodically announced in programmes of the late Sacred Harmonic Society, but since the dissolution of that once vigorous association the name of Spohr has been almost absent from lists of compositions appointed by choral bodies for practice and performance. Happily, there is a prospect that the church will allot it a prominent place in schemes of services. Already it takes its turn with Mendelssohn's *St. Paul* and Bach's *Passion* in the series of musical services held in our metropolitan cathedral in the course of the year. And this example, set by the Dean and Chapter of St. Paul's, might possibly, sooner or later, be followed by other richly-endowed ecclesiastics. Surely they cannot much longer maintain an attitude of inattention and indifference to the needs of the present age. To appeal now with effect to the religious sense of the community, the message of truth must be heralded in a way to move the feelings and excite the imagination. For ages the awful vision of coming judgment revealed by the Bible has been illustrated by the rhetorical art of pulpit speakers; but now it is discovered that the musical art is able to shed upon the solemn scenes a still more vivid light. Subjects, that the power of speech has been unable to convey to the understanding, are borne upon heavenly tones to the heart of man. Mysteries, baffling and confounding the intellect, are brought, through the medium of music, in a form clear to the eye of faith. Can our clergy then continue, in this darkening day of doubt, to neglect the illuminating and consoling influences of the "divine" art?

At the Lyric Theatre, the new comic opera, *The Red Hussar*, is drawing good houses. Having benefited so largely by the success of *Dorothy*, what so natural for Mr. Leslie to continue following in the direction which lies rather in the region of comedy than in that of burlesque! From Mr. H. P. Stephens he therefore sought a libretto with a story of a bright and fanciful character, and from Edward Solomon music gay and popular, and, it must be confessed, that each of those gentlemen has supplied him with subjects of which he stood in need. The plot is simple. A pretty ballad singer, Kitty Carroll, being in love with Ralph Rodney—a penniless youth, discarded by his betrothed, Barbera Bellasys—follows him when enlisting in Marlborough's Army, to the battle-field in Flanders, where, disguised in the uniform of a Hussar, she rescues him from the pursuing French. Rodney, returning to England, on becoming the possessor of an estate, is about to marry the haughty Barbera, when Kitty Carroll, discovering that she is really the long-missing heiress to the estate, intervenes to prosecute her claims, but meanwhile makes Rodney amends by accepting his hand in marriage.

Of course, the story is filled out with other characters and other incidents, but the lovers, represented by Miss Marie Tempest and Mr. Ben Davies respectively, have all the interest of the piece centered in them, and have also the most telling melodies of Mr. Solomon's score to sing. For the popular soprano, there are the songs, "The Glee Maiden," "The Whimsical Girl," and the "Song of the Regiment," and for the eminent tenor, the airs, "Life and I," and, "The Guides of the Night;" and, in addition, these two artists have to sing the duet, "The Maiden and the Cavalier." The other performers are Miss Florence Dysart, Miss Maud Holland, Mrs. W. Sidney; Messrs. Haydn Coffin, Mr. Albert Williams, and Mr. Albert Christian. The opera is splendidly mounted.



DURING the last month, society at St. Petersburg has been celebrating the jubilee of Rubinstein as a performer, for the great pianist commenced his public career at the age of ten in the year 1839. Though a Roumanian by birth, and as an artist really a citizen of the world, in the capital of Russia it is that he has fixed his home. As the founder of the Conservatoire of Music at St. Petersburg, he will by future generations be remembered, though the quality and extent of his talents as player and composer shall in the meantime have been entirely forgotten. It is a pity that Rubinstein selected this festive occasion for the publication of opinions regarding the musical capacities of European nations that do not owe allegiance to the Czar. English people certainly will not be gratified by the remarks he makes upon their want of artistic taste, and the damaging comparisons he institutes between them and the inhabitants of Germany and France. According to his statistics fifty per cent. of the Germans and fifteen of the French have sound judgment in musical matters, while only two per cent. of the English have any notion whatever of the art. This statement coming from so high an authority is somewhat mortifying to our pride. Are we, then, so dull of apprehension? And if so, should not our teachers bear some measure of the blame? And who have been our instructors? Foreigners; and for the most part Germans. For generations we have imported our music both creative and executive. Men by no means deficient in confidence have come unsolicited amongst us as musical missionaries. How melancholy to think that their benevolent labours, and even their valuable lives have been sacrificed in vain!

RECENTLY there has been a great stir in our churches about the value of missionary enterprises, with a result not at all satisfactory. For in one case it has been reported that so much as £5,000 had been spent upon one "enquiring" heathen. However, this we have for comfort, the musical missionaries have not been paid by Germany, but by poor benighted British barbarians, who have annually expended hundreds of thousands upon their instructors. Now, if only two per cent. have obtained artistic enlightenment, would it not be as well to do without the aid of foreigners? We should not then hold a lower place than that now assigned us by Rubinstein if we henceforth relied upon ourselves altogether.

"PRACTICE makes perfect." But that is no just reason why perfection should be attained at the expense of friend or foe. Yet this is what playwrights and composers are doing now-a-days. They string together scenes of a comedy, or patch music to a libretto, and then give a *matinée*, at which personal friends and public enemies, the critics, are invited to waste their time and spoil their tempers in assisting at what is nothing but a rehearsal. By all means let plays and operas be tried over and over again, but for goodness sake let the practice be carried on with closed doors.

HAD the comedy-opera, *Gretna Green*, written by Mr. Denny Ford, and composed by Dr. John Storer, been withheld until stage and orchestral arrangements were completed, it would have stood a chance of gaining a reception far different to that accorded it at the performance which took place lately at the Comedy Theatre. That *Gretna Green* is not without merit will be readily granted, but that justice was done on that occasion either to the play or the music no one will be rash enough to maintain.

ON the first Tuesday in Advent a performance of the *Messiah* was held at Christ Church, Lancaster Gate, by the choir and orchestra of the "Popular Musical Union," assisted in the solos by Mrs. Helen Trust, Miss Mary Morgan, Mr. T. W. Page, and Mr. Pope.

A CANTATA, entitled *The Second Advent of the Redeemer*, has been written by W. Fear Dyer, organist of St. Nicholas, Bristol, for the special services held in that church during the Advent season.

ST. MICHAEL'S Church, Folkestone, is, in the person of the Rev. E. Husband, favoured with a musical incum-

bent, one who not only has the enlightenment to perceive the value of music as an aid to devotion, but also the ability as a performer to lead the choir and congregation in the service of praise. On each Sunday afternoon a selection of music is given, which embraces works of a sacred or classical order, with others of a suitable description. For the border-line separating religious from profane art is not always easily discerned. Indeed it has not been observed at all by some of our greatest composers, whose secular effusions are often more solemn in character than their sacred works. The practical knowledge and educated taste of the Folkestone clergyman afford a guarantee of the propriety of the programme presented to his congregation. But the love of art has not relaxed his energies in denouncing what his judgment marks as weak or pernicious. Indeed, we are given to understand by a Folkestone journal that his pulpit addresses upon art are so powerfully critical that the press must look to its laurels. This is a somewhat dangerous pre-eminence, for, according to our own experience, musical criticism does not often partake of the character of a mission of peace and goodwill. On the contrary, it frequently proves itself to be a purveyor of strife and hatred.

There are so many good things in the world to uphold in the pulpit, and so many bad ones to denounce, that the question of the merits or demerits of a hymn tune should not, in our opinion, be discussed in that privileged place. Still, the probability of evil results would at all times be lessened if critics pursued their investigations in the same spirit as that which characterises the pulpit remarks of the Rev. E. Husband when referring to the "Supplement to Hymns Ancient and Modern." Regarding the tunes in the new book he maintains, in the first place, that "Taking the new compositions as a whole they come to the ear as tunes made to order, instead of the creations of inspiration." Secondly, "That out of the 164 tunes in the supplemental hymns no less than 35 are repeats from the older portion of the book, and that the self-same tunes are often set to many and different hymns." For these and other delinquencies the rev. gentleman says, "The compilers ought to be ashamed of their work." We are compelled to leave these gentlemen the task of replying to such strictures, and content ourselves with expressing a hope that the pulpit will not be the place chosen to carry on the controversy.

DR. BRIDGE'S new oratorio, *The Repentance of Nineveh*, the libretto by Mr. Joseph Bennett, will be produced on Thursday morning of the next Worcester Festival week. On the preceding evening an orchestral work by Mr. Edward Elgar, organist of the Catholic Church of the "Faithful City," will be performed. Mr. Elgar is the son of a highly respected professor of music who has done honourable service to the cause in Worcester.

WHAT a good use was made of the Guildhall on Saturday afternoon, December 7th, when the Lord Mayor and Lady Mayoress went there in state to witness, with a multitude of fellow-citizens, the evidences of progress of pupils attached to the School of Music founded by the Corporation. As its chief entered the building he was greeted with strains of the civic anthem, "Hail! Lord Mayor," written and composed by Mr. Weist Hill, who, while directing that work, had under his command an orchestra comprising nearly one hundred and fifty executants, all of whom, saving a dozen or so performers of formidable brass instruments, are scholars at present under his charge. Evidently he has full confidence in their ability, for at the outset he guided them in an attack upon the mighty "Leonora No. 3" overture with the result that all its difficulties were fairly surmounted. After such a triumph it was comparatively easy to show mastery over instrumental pieces by Berlioz. Not that the task is a light one, for the French composer had but little consideration for the comfort and convenience of executants, but his intentions are so clearly put that there is no danger of taking the wrong path. Who could indeed mistake the character of such pieces as the "Hungarian March," and the "Dance of Sylphs," from *Berlioz's Faust*? That they were rendered on this occasion by the young players with

vigour and zeal will be readily granted; and it would, if necessary, be not difficult to point out that the contrasts, wrought by distribution of light and shade, were as artistically and as forcibly rendered, and that the spirit of each piece was caught and reproduced by Mr. Weist Hill's orchestra. Of one thing there can be no dispute, and that is the delight of the audience with the performance. Examples of original composition by pupils were brought forward. The band gave the first movement of a symphony by Miss Edith Swepstone, which pleased so much that a wish was generally expressed to hear the remaining sections. A "Nocturne" for violin and orchestra, by Mr. Joseph Speaight, also made a good impression upon the public, who extended their favours to the vocalists of the afternoon—Miss Eveline Benzabatti, Miss Maude Ballard, Miss Emily Briggs, and Mr. Joseph Woodley.

M. BENOIT'S *Lucifer* was reproduced at the Albert Hall by the Royal Choral Society on Wednesday evening, December 3rd, but the repetition did little to bring about unanimity of opinion as to its merits. That the work contains many things of an attractive kind was evidently the verdict of the general audience, whose applause evinced a readiness on their part to receive the composition as one worthy of oratorio rank. At the same time it cannot be denied that the judgment of connoisseurs was altogether adverse to claims made by the Belgian musician. Possibly the true estimate lies between those diverse opinions, the work being as a whole deficient to take highest honours, yet so good in many ways as to be entitled to most respectful consideration. How the choir rendered the important and effective numbers allotted them admits of no doubt, since their singing was throughout above reproach. So good indeed was it that the composer, M. Benoit, gave hearty expression to admiration of the choral body so ably drilled and directed by Mr. Barnby. At the performance of *Lucifer* given last season, a Belgian artist, M. Blauwaert, declaimed the music of the *title-rôle* with surprising physical as well as mental force. In remembrance of this the directors of the Royal Choral Society sought and obtained the promise of his assistance on the 3rd ult., but unfortunately an attack of illness rendered him unable to fulfil his engagement. In this dilemma Mr. Watkin Mills, who had been secured for a subordinate part, came forward to undertake to sing, in addition to his own, the music allotted in the programme to M. Blauwaert, and in the double capacity did excellent service. The other vocalists were Miss Macintyre, Madame Belle Cole, and Mr. Iver McKay.

MISS EMMA BARNETT gave her eighth pianoforte recital at St. James's Hall on Tuesday afternoon, the 10th ult., when a programme including Schumann's "Fantasia," J. F. Barnett's "Sonata in E minor" (first time of performance), Brahms's "Rhapsodie," Henselt's "Wiegenlied," Raff's "Le Fileuse," and four pieces by Chopin were performed. During the recital Miss Helen Meason sang arias by Bach and Cowen, and a new song, "The Pine Tree," by Emily R. Thouless.

SIR ARTHUR SULLIVAN'S music to *Macbeth* was recently performed at the Crystal Palace with every sign of success. That the overture will be classed amongst the best of his compositions, cannot be doubted, so fine in conception, and so passionate in expression is this masterful piece. Its author is more generally esteemed for his lighter productions, but in the wide range of his works, he continually affords illustration of the truth, that in a richly endowed nature, humour goes hand in hand with pathos, that comedy and tragedy are really reverse sides of the self-same medal. Many of his most earnest admirers are anxious to see more of the serious side of his art, and were rejoiced, therefore, to become acquainted with the prelude to Shakespeare's tragedy. On the other hand, there are some who, having for so long a time been tickled with his musical jokes, are disinclined to accept anything which does not raise a giggle. Persons such as these, look upon genuine tears as so many sparkling drops of wit and mirth. Such is the fate of a jester. The

overture to *Macbeth*, as well as the other pieces, were admirably played by the orchestra, under the direction of Mr. August Manns, who, in the same afternoon, skilfully led his forces through the intricacies of Brahms's "Symphony in D."

STUDENTS attached to the Musical Institution, "Trinity College," held a concert on Tuesday evening, December 10th, in the Princes' Hall, under the direction of Mr. George Mount. The instrumentalists acquitted themselves fairly well in a Symphony by Spohr, as well as in an overture by Auber, and also in the first movement of Beethoven's concerto for pianoforte and orchestra, the solo being played by Miss Louise Goldhawk. Another pianist, Miss Gertrude Corbin, gave an excellent rendering of Liszt's "Fantasie Ungarische," and Miss Marion Clapton, distinguished herself in Mendelssohn's, "Serenade and Allegro." Vocal efficiency was manifested by Miss Bowley and Mr. Frank Swinford, in the duet, "Cruel Perche" (Mozart); and Miss Maud Williams did justice to Gerald Cobb's song, entitled, "A Spanish Maiden;" while Miss Florence Visé gained favour by a pleasing interpretation of Handel's aria, "Lusinghe piu care." Throughout the entertainment, the large audience evinced by hearty applause their approval of performances reaching so high a standard of merit.

LOVERS of orchestral music of the highest order are astonished to find that they, amidst the millions of human beings in London, form a company so small as not to fill St. James's Hall what time Sir Charles Hallé is conducting his magnificent orchestra in the performance of such works as Handel's "Concerto Grosso" in B minor, Beethoven's pianoforte concerto in G, Schubert's "Rosamunde" music, Gade's "Hamlet" overture, and Dvůřák's symphony in F, all of which were comprised in the programme of the concert given by Sir Charles on the 13th ult.

AT the third concert of the series given recently by the "Musical Guild" at Kensington Town Hall, an octet, composed by Mr. Henry Holmes for four violins, two violas, and two violoncellos, was performed by members of the Society. In Schumann's "Andante and variations" in B flat, for two pianofortes, the talents of Miss Annie Fry and Miss Maggie Moore, had ample scope for manifestation; while Beethoven's trio in E flat afforded Miss Moore, Mr. Arthur Bent, and Mr. W. H. Squire, an opportunity to display their gifts and acquirements. The vocalist, Mr. Dan Price, was unfortunately prevented by indisposition from carrying out his share of the programme.

A PRETTY little piece, entitled *The Verger*, by Mr. Walter Frith, with music composed by Mr. King Hall, was produced a few nights ago at the German Reed Entertainment in St. George's Hall, with thoroughly deserved success. What an opportunity the precincts of a cathedral, where the action is laid, afford the scene painter for the display of his art! And what an opening for the musician to bring forward strains reviving impressions wrought upon the mind at places

"Where, through the long-drawn aisles and fretted vault,
The pealing anthem swells the note of praise!"

Mr. Frith has not only favoured the painter and musician with chances to obtain distinction, but has also supplied the actors with a clearly defined story. Mr. Reed ought to be satisfied with the title-part, which fits him to a nicety. It is not too much to say that fully robed he looks every inch a verger. Now ecclesiastical officers of this class have, in common with parish beadle, a lofty sense of their calling; and this particular verger, having a soul above the sixpence paid by a visitor in exchange for antiquarian lore, has the ambition to be ranked with the great ones of earth—to be, in fact, a Duke with estates in Holland. Why should he not be acknowledged as a Duke, for is he not the heir of the mighty Van Beere? Unhappily, as his claim cannot be maintained in court of law, he is compelled to remain the humble attendant of the Very Rev. Mr. Dean, and to be content to marry

his daughter, Lucy, to the youth of her choice. The play was admirably performed by Mr. Reed, Miss Kate Tully, Miss Fanny Holland, Mr. Avon Collard, and Mr. L. Mackay, who, with the author and composer, were warmly applauded at the termination of the charming piece properly called in the programme a vaudeville.

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A CONCERT of chamber music, the second given by Mrs. Francis Ralph, took place on Wednesday evening, December 11th, at the Princes' Hall. The pianoforte solos selected for performance by the talented *beneficiaire* were "La Gaieté" (Weber), and the "Ballade" in A flat (Chopin). In addition, the accomplished pianist assisted in Chopin's "Polonaise" in C, the violoncellist being Mr. Bernard Reynolds; and in Grieg's "Sonata" in C minor, the violinist being Mr. Gerald Walenn. Mrs. Francis Ralph also appeared as a composer, to the manifest delight of the audience. A pianoforte piece, "Air, with variations," in F sharp minor, and a "Romance" in C for violin, both from her graceful pen, were very greatly admired. Vocal music had for interpreter Mrs. Mary Davies; and the art of elocution had for illustrator Mr. Charles Fry; while the pianoforte accompaniments had for exponent Miss Edith Willis.

* * *

EXERCISING the powers so strangely attached to his high office, the Archbishop of Canterbury has lately conferred on Mr. E. H. Turpin the degree of Doctor of Music—an act of courtesy that assuredly reflects as much honour upon the patron as upon the recipient.

* * *

THE Tufnell Park Choral Society held its Christmas concert on Tuesday, the 17th ult., with a performance of Dr. Parry's *Ode to St. Cecilia*, and Dr. Mackenzie's cantata, *The Bride*, the conductor being, as usual, Mr. W. Henry Thomas.

* * *

THE second of the vocal recitals held this winter by Mr. and Mrs. Henschel took place in the Princes' Hall, on Wednesday, December 11th, when the audience was as numerous and as much delighted as at previous entertainments given by these eminent artists. Especially pleased were they with Mrs. Henschel's exquisite singing in airs from Handel's *Hercules*, and in the tenderly-phrased "Lullaby" by Brahms. They were also convinced that Mr. Henschel as a declaimer of forcible passages has but few equals, and regret all the more on this account that nature has not been kind to him in the matter of voice, a defect happily not so apparent in the delivering of songs with German words.

* * *

A VERY large audience attended the morning performance of the "London Ballad Concerts" on Wednesday, December 11th, when Mrs. Mary Davies sang, "O that we two were Maying" (Gounod); Madame Antoinette Sterling, "Sleep, my beloved, sleep" (Sullivan); Miss Alice Gomez, "Let me dream again" (Sullivan); Mr. Edward Lloyd, "I'll sing thee songs of Araby" (Clay); Mr. Plunket Greene, "The Minstrel Boy"; Mr. Foli, "In Sheltered Vale"; and Mr. Eaton Faning's choir a selection of madrigals and part songs; the accompanist being Mr. Sidney Naylor.

* * *

ASSUREDLY one of the brightest and merriest places in the theatrical world is the stage of the Savoy now that the ponderous *Ruddigore* and the substantial *Yeoman of the Guard* have yielded place to the gay *Gondoliers*. Nowhere else, perhaps, can such an animated group of fantastically-dressed men and women be seen as that which meets the eye when the curtain rises upon the Venetian Piazza so strikingly and faithfully represented by the art of Mr. Hawes Craven. But before one has time to enjoy the view of the ducal palace, with the lagoon in the rear, the pleasures of sight are driven away by the jubilant music that falls on the ear. So is it throughout the opera the strains of the composer are ever chasing away all rivalries. Vain is it for

the scenic artist to try to arrest attention for any length of time, and more useless still is it for the stage-manager to hope having full justice done to skill shown in the mounting of the piece, while the musician is the hero of the hour.

* * *

NOT long ago a fine overture of Sir Arthur Sullivan's was treated slightly by a company impatient to see the curtain of the Lyceum stage rise upon the opening scene of *Macbeth*; to-night the composer receives compensation for that neglect in witnessing the deference shown to his art, and in the eagerness manifested to catch every phrase falling from the executants. Silent attention is broken only by cheers greeting every number of the score. Indeed, there is danger that the audience, absorbed in the beauties of song and chorus, might overlook the merits of the libretto by Mr. W. S. Gilbert. However, the service now done by the playwright in developing the dear old notion of the "changeling" must not be forgotten, since he has, in the present instance, given unusual prominence to the "strawberry mark," or its equivalent. Its importance as a factor in drama is made very clear, for, had either of the two gondoliers been branded by nature or art, the two men would not have had to undergo so many tantalising reverses. What a different fortune befel the true heir! He was able to substantiate his right to the throne of Barataria by showing his marriage lines stamped upon the memory of the old nurse who witnessed the ceremony that took place when he, the infant prince, was lying in his cradle. But Mr. Gilbert has done more to deserve the eternal gratitude of mankind than by merely widening the range of the "changeling" business, for has he not devised strange details, and hung them together so as to really form a play? Yet, for all that, a doubt might be expressed whether the smart dialogue, the polished diction, the brilliant wit, the amusing paradoxes, the scathing satire, and other literary artifices, would have enabled Mr. Gilbert's play to rise to any height in public favour without the elevating force of Sir Arthur Sullivan's music.

* * *

At the Crystal Palace on Saturday afternoon, December 14th, a new cantata, entitled *St. John's Eve*, written by Mr. Joseph Bennett, and set to music by Mr. F. H. Cowen, was produced with greatest success. The pretty story, related with all the charm to which we are accustomed from the pen of our accomplished librettist, is founded upon an old superstition connected with the feast of St. John. At the outset an aged dame, Margaret, tells the assembled maidens how to discover their future husbands. One is to scatter hemp at midnight, another to lay bread, cheese, and ale upon the table, and a third to pluck a rose at midnight, and then to keep it hidden that she might adorn herself with it at Christmas-tide, when it will be plucked by one destined to become her wedded spouse. Nancy, the heroine of the tale, observes these injunctions to find in the end that Robert, who meets with no favour at her hands, secures the prize. However, the mischief is averted by the squire coming forward to declare that he it is who holds the charmed flower, and by virtue of possession to claim the maiden as his bride. That Mr. Cowen has fulfilled his task in a satisfactory manner will be readily granted by those acquainted with his skill in composing music of a graceful character. Moreover, he has so arranged the score of the "Old English Idyll" as to enable musical societies with limited means to perform it with all the effect designed.

TO CORRESPONDENTS.

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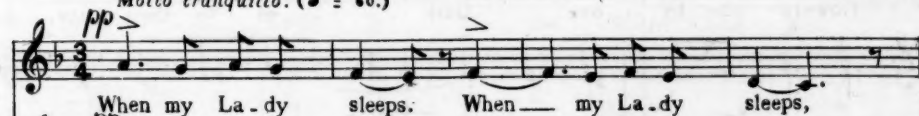
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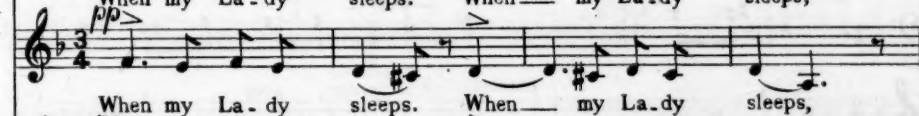
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Molto tranquillo. (♩ = 60.)

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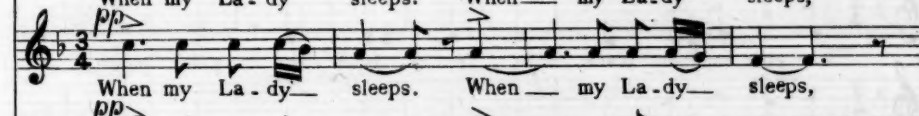


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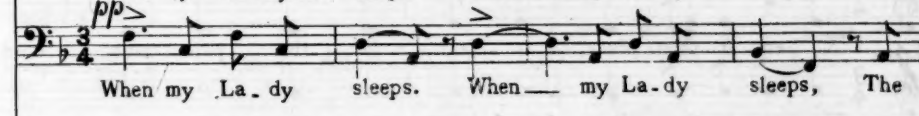


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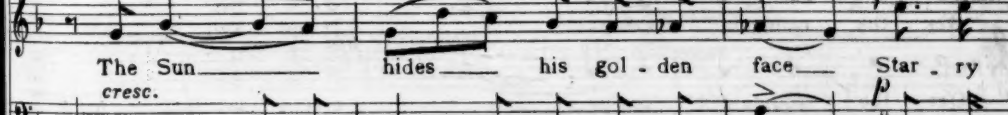
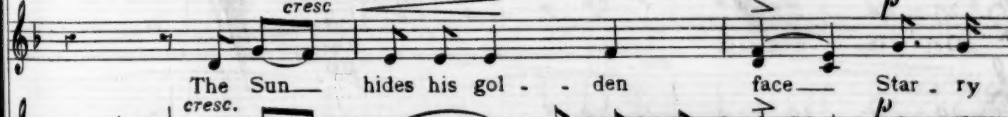
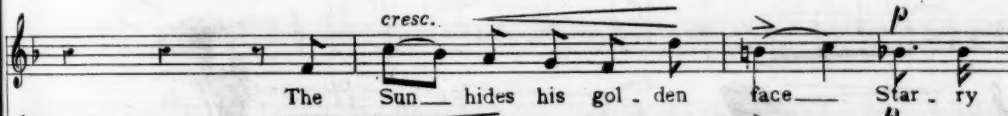
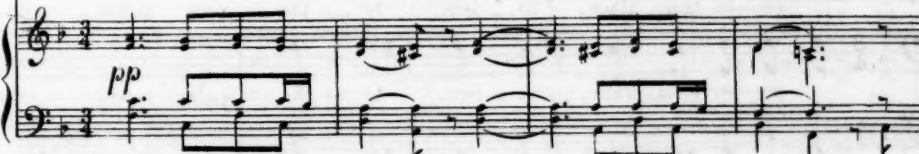
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flowers one by one Dark - en in their place, Dark -

flowers one by one Dark - en in their place, Dark -

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flowers one by one Dark - en in their place, Dark -

paccel. e cresc. poco a poco

- en in their place, Si - lent - ly the pale moon cold.

- en in their place, Si - lent - ly the pale moon cold.

- en in their place, Si - lent - ly the pale moon cold.

- en in their place, Si - lent - ly the pale moon cold.

dim. pp calando

O'er the mountain creeps creeps

O'er the mountain creeps creeps

O'er the mountain creeps creeps

O'er the mountain creeps O'er the moun - tain

cres - *cen* - *do* *dim.*
 Lone - ly is the World and old,
cres - *cen* - *do* *dim.*
 Lone - ly is the World and old,
cres - *cen* - *do* *dim.*
 Lone - ly is the World and old,
cres - *cen* - *do*
 creeps, Lone - ly is the World and old,
dim. *sf*

When my La - dy my La - - - dy sleeps
 When my La - - - dy sleeps my La - dy
 When my La - - - dy sleeps
 When my La - - - dy sleeps my

pp
 When my La - - dy sleeps.
pp
 sleeps my La - - dy sleeps.
pp
 When my La - - dy sleeps.
pp
 La - dy, my La - - dy sleeps.
pp

bright. Flash a hun-dred wings on high
 bright. Flash a hun-dred wings on high
 bright. Flash a hun-dred wings on high Flash a hun-dred
 bright. Flash a hun-dred wings on high Flash a hun-dred

Flash a hun-dred wings on high Wel-com-ing the
 Flash a hun-dred wings on high Wel-com-ing the
 wings on high Wel-com-ing the light
 wings on high Wel-com-ing the light

light While the wild bird all the day Sweet.
 light While the wild bird all the day Sweet.
 Wel-com-ing the light.

est mu - sic makes,

est mu - sic makes,

p While the wild bird all the day— Sweet.

p While the wild bird all the day— Sweet.

p

pp While the wild bird all the day— Sweet.

pp While the wild bird all the day— Sweet.

pp est mu - sic makes, While the wild bird all the day— Sweet.

pp est mu - sic makes, While the wild bird all the day— Sweet.

pp

- est mu - sic makes Sweet - est mus - ic makes, — Sweet.

- est mu - sic makes Sweet - est mus - ic makes, Sweet.

- est mu - sic makes Sweet - est mus - ic makes, — Sweet.

- est mu - sic makes Sweet - est mus - ic makes, — Sweet.

- est mus - ic makes, And the world is young and gay, — And the

- est mus - ic makes, And the world is young and gay, — And the

- est mus - ic makes, And the world is young and gay, — And the

- est mus - ic makes, And the world is young and gay, — And the

World is young and gay— When my La - dy wakes, when my La - dy wakes, The

World is young and gay— When my La - dy wakes, when my La - dy wakes, The

World is young and gay— When my La - dy wakes, when my La - dy wakes, The

World is young and gay— When my La - dy wakes, when my La - dy wakes, The

World— is young and gay When my La - dy wakes. —

World— is young and gay When my La - dy wakes. —

World— is young and gay When my La - dy wakes. —

World— is young and gay When my La - dy wakes. —

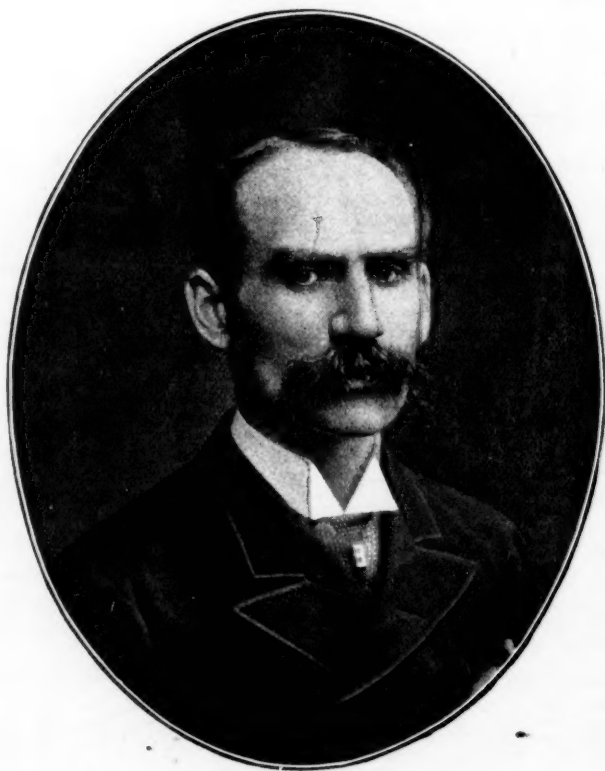
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